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View Mar. 24th No. 16 Sale Mar. 28th

ORIENTAL *and* EUROPEAN PORCELAIN, BRONZE, GLASS; ANTIQUE JEWELRY *and* ORNAMENTS; JAPANESE INROS, SWORDS *and* GUARDS; JAPANESE PRINTS *in* COLOR *by* UTAMARO, HOKUSAI, HIROSHIGE *and Other Great Masters in Original Impressions*

To be Sold at Auction
TUESDAY AFTERNOON,
MARCH 28, 1916
Commencing at 2:30 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
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Oriental and European Objects of Art and Beauty

Sale Tuesday Afternoon, March 28th
at 2:30 o'clock

Bronze, Copper, Lacquer, Etc.

1. FOUR BRONZE AND IRON SWORD GUARDS, one signed. (4)
2. TWO IRON SWORD GUARDS AND ONE OF BRONZE. (3)
3. BRONZE SWORD GUARD (signed) and two of iron. (3)
4. IRON SWORD GUARDS, Shakudo decoration. (4)
5. FOUR BRONZE SWORD GUARDS, two signed. (4)
6. FIVE IRON SWORD GUARDS, one with shakudo decoration. (5)
7. FOUR IRON AND SHAKUDO SWORD GUARDS, all signed. (4)
8. SWORD GUARDS, one signed. (2)
9. NETSUKE OF CARVED BONE, as a tea-house and travellers; BUTTON NETSUKE of bone carved and pierced. (2)
10. OLD JAPANESE BEAD NECKLACE, prevailing tone of rose.
11. ROCK CRYSTAL PARASOL HANDLE, and a cube of Smoky Rocky Crystal. (Scarce.) 2 pieces.
12. TANTO (Short Sword), with lacquer scabbard, no kodzuka.
13. TANTO AND KODZUKA, mottled lacquer scabbard.
14. DAGGER with Kodzuka (having bronze handle), lacquer scabbard.
15. DAGGER, with Kodzuka, shakudo ornamentation and lacquer sheath.
16. DAGGER WITH SHEATH AS A FAN, lacquered.
17. CURVED DAGGER. Carved and stained bone sheath with pattern of warriors.
18. DAGGER CASE AND NETSUKE OF CARVED TUSK.
19. DAGGER with sheath of red lacquer.

20. CURVED PERSIAN DAGGER, carved bone handle and ornamental sheath.

21. SWORD ORNAMENTS, of Shakudo, shibuichi, etc., many signed, with three hilts, one tipped with a signed ivory carving. (18 pieces.)

The best workmanship among the Japanese was devoted to the sword ornaments, and this contains a number of pieces of fine quality.

22. TEN OJIME (SLIDES). One of lacquer, with pottery inlay (signed), three of shakudo, etc.

23. SMALL FRENCH BRONZE GROUP. Birds and Weasel by E. Cana. Signed.

24. SMALL FRENCH BRONZE. "The Dead Bird," by Moignier. Signed.

25. SEATED BUDDHA ON A LOTUS. Old Thibetan bronze. H. 5 in.

26. OLD INDIAN BRASS TRAY, incised. Diam. 7¾ in.

27. MINIATURE JAPANESE BRONZE SCREEN. Relief carving of the Fox disguised with his flute. Moon and storks on the reverse. Note the finish of the tiny masque feet. 8½x5 in.

28. CLOISONNE ENAMEL TRAY, oval shape, decoration of the Flaming Dragon at night; blue reverse.

29. OLD HAND HAMMERED COFFEE DIPPER. Small piece, brass with long handle.

Very scarce and interesting.

30. SMALL JAPANESE BRONZE KORO. Diamond-shape inlaid with silver wire.

31. SMALL JAPANESE BOWL OF COPPER, hand-wrought, in a very interesting pattern.

32. SHAPELY GOBLET OF EAST INDIA BRASS engraved in a leaf and scroll pattern.

33. CABINET VASE OF STEEL WITH GOLD INLAY. Japanese workmanship showing water plants in gold and silver on a steel ground. Unusual piece.

34. OLD BRONZE MORTAR AND PESTLE, carved decoration and inscription dated 1603. H. 5½ in.

35. OLD ENGLISH COPPER HOT-WATER BED WARMER. Circular shape, screw stopper. Diam. 12½ in.

An old hand-made piece of generous size and unusual shape with the patina acquired by age on copper of fine quality. Very rare. No such piece in the Drake Collection.

36. RUSSIAN COPPER WINE JAR. Globular shape, tapering base, small neck and brass handle. Hand-hammered. Stamped in Russian. H. 7 in.

37. TWO SMALL PERSIAN BRASS BOWLS, relief design of mythological animals, etc. Diam. 5 in. (2)

38. TWO SMALL PERSIAN BRASS BOWLS, similar. (2)

39. TWO SMALL PERSIAN BRASS BOWLS, relief lettering and busts. (2)

40. RUSSIAN WINE JUG OF COPPER. Hand hammered. Graceful spout and brass handle, original hinged shaped cover. Russian stamp. H. 13 in.

41. OLD IRON TRAY, as a lizard with a leaf.
This early work in iron is in demand.

42. LEAD STATUETTE, a boar reclining. Green marble base. Good workmanship. H. 7 in., L. 6 in.

43. OLD IRON SEAL, as Greek cross, with early form of letters.

44. OLD JAPANESE BRONZE SEAL. Dogfoo knop with Sacred Ball.

45. SMALL OLD BRONZE KYLIN. Interesting patina. MINIATURE BRONZE MASQUE. Japanese workmanship. (2)

46. PAIR OF MINIATURE VENETIAN BRONZE STEELYARDS, hand-wrought.

47. SET OF CHOPSTICKS AND KNIFE, in original case of shark-skin and metal with old Tsuzure cover.
A very interesting and unusual set.

INRO.

48. INRO OF SMOOTH GOLD LACQUER, landscape in relief inlaid with pewter, 5 divisions, ojime and netsuke.

49. GOLD LACQUER INRO. Similar. Lacquer button netsuke and ojime.
This and the preceding form a good pair.

50. BLACK LACQUER INRO. Pearl inlay as a landscape in fine iridescence. Black lacquer button netsuke with dragonflies in gold, pewter and color. 4 divisions.

51. BLACK LACQUER INRO. 4 divisions. Fine decoration of an Eagle in dull silver lacquer on a Torii Gate of gold lacquer. Carved wood netsuke and ojime.

52. SIGNED INRO OF GOLD LACQUER BY KAJIKAWA. Finely carved ivory netsuke (figure) and amber bead ojime. 5 divisions.
Landscape decoration. This and the following form a fine pair.

53. SIGNED INRO BY KAJIKAWA. Similar, chrysanthemum decoration beautifully executed on a smooth gold lacquer surface. 6 divisions. Carved wood netsuke as a pomegranate and ojime.

54. SIGNED INRO. Smooth gold lacquer, with horses in relief in gold and silver lacquer. 5 divisions. Carved ivory netsuke, and bead lacquer ojime. "Jar stamp." Signature.

55. GOLD LACQUER NETSUKE. Ocean landscape of exquisite workmanship. 4 divisions. Netsuke as jade and ojime.

56. BROWN LACQUER INRO, landscape in gold and silver lacquer. 5 divisions. Carved wood (figure) netsuke and bead ojime.

57. POWDERED GOLD LACQUER INRO. Cows feeding and resting; in good workmanship. Carved wood netsuke and bead ojime.

58. BROWN LACQUER INRO. Crows in smooth black lacquer, and on the reverse a branch of persimmons beautifully developed in smooth gold, red and green lacquer. Finely carved netsuke as a gourd (worm eaten) and agate bead ojime.

59. SMOOTH GOLD LACQUER INRO. Sea-weed and shells in relief. Carved wood netsuke and bead ojime.

60. LARGE BLACK LACQUER INRO AND BUTTON NETSUKE Travellers walking and riding, in brown lacquer; their faces in red lacquer. 5 divisions.

61. BLACK LACQUER INRO, with chrysanthemums in gold lacquer and iridescent pearl. Carved wood netsuke as a monkey and agate bead ojime.

62. BLACK LACQUER INRO. Pine trees in gold and stone lanterns in silver lacquer. Carved ivory (figure) netsuke and ojime (cracked).

63. INRO OF BLACK LACQUER with rocky coast landscape in gold; netsuke as a cow resting in carved wood and bone ojime.

64. BLACK LACQUER INRO, exquisitely finished in an open fan, delicate grasses and butterflies in fine gold lacquer. Button netsuke as a chrysanthemum of fine carving in wood and shakudo ojime.
Very fine and lovely.

65. INRO OF SMOOTH RED LACQUER on which are graceful flying storks in gold and silver lacquer in relief. Carved ivory netsuke as Daruma yawning and bead ojime.

66. TEAKWOOD INRO, carved in relief with Dragon and waves; netsuke as a frog and bead ojime.

67. SMALL INRO OF GOLD LACQUER, blossoming cherry trees by a running stream in fine workmanship. Carved netsuke and bead ojime.

68. SMALL INRO, landscape and stream with cherry tree in gold and silver lacquer; carved wood netsuke and shakudo ojime.

69. BLACK LACQUER INRO, crest design of a dragon in gold lacquer; carved bone netsuke and bead ojime.

70. BLACK AND GOLD LACQUER INRO. Autumn flowers and grasses in good workmanship on a powdered ground. Carved wood Dogfoo netsuke and enamel ojime.

71. LACQUER INRO, a curious piece lacquered to represent agate; carved wood netsuke as a goat, and bead ojime.

72. PEWTER AND GOLD LACQUER NETSUKE, pearl inlay; netsuke of carved bone (figure) and bead ojime.

PORCELAIN, POTTERY AND GLASS.

73. OLD GREEN BOHEMIAN GLASS GOBLET. Tall spiral stem and enamel coat-of-arms.

Fine piece from the Chancellor Pruyn sale, "ringing" with a delightful tone characteristic of the early and good pieces.

74. LARGE GERMAN BEER GLASS. Green glass with the black Eagle and enamel decoration in many colors. H. 6 in., diam. 5 in.

75. RUBY CAMEO GLASS JAR SHAPED VASE, relief decoration of palm leaves and butterflies in white. H. 8 in.

76. GINGER JAR OF ENAMEL PORCELAIN, hexagonal shape with original cover (time-crack). H. 9 in.

77. THREE SMALL FRENCH PORCELAIN OVAL PLAQUES, painted in Watteau scenes. Cabinet ornaments. (3)

78. TEZAC CABINET ORNAMENT. Hand-painted French enamel vase on copper. Signed by Tezac.

79. HERN CABINET VASE. Hand-painted French enamel on copper. Signed by Hern (damaged).

80. TOILET BOTTLE, glass with pierced silver covering in a floral pattern.

81. OLD SILVER CREAM PITCHER, helmet shape, beaded edge, the "Walter Scott" pattern.

82. SMALL BLUE AND WHITE WEDGWOOD PITCHER. Classical figures at a shrine in good relief.

83. GREEN AND WHITE WEDGWOOD PITCHER. Classical figures in relief and garlands. H. 5½ in.

84. QUAINT OVOID SHAPE PITCHER. Pine boughs in blue and gold on white. H. 6 in.

85. BLUE AND WHITE OVOID SWEDISH VASE, from the Royal factory "Rostrand." H. 7½ in.

An interesting piece; blue floral decoration on hard white paste, similar to the Chinese hard paste.

86. BLUE AND WHITE "WILLOW PATTERN" PITCHER AND TEAPOT, original cover, peach knop. H. 7 in. (2)

87. SQUARE BRUSH HOLDER OF ENAMEL PORCELAIN. Bird and floral panels in yellow reserve. H. 6 in.

88. PAIR OF PORCELAIN CANDLESTICKS, cream paste as columns with acanthus leaf top, marked with crowned "R. W." H. 7 in.

89. SEVRES WHITE AND GOLD PITCHER. Empire period with crowned "N" (Napoleon) in gold. H. 5½ in.

90. OLD BLUE AND WHITE PLATE, painted with a battle scene on fine crackle. With the stamp (painted) of J. C. and the American Eagle. Diam. 9½ in., handsome gilt frame and shadow box.

91. ROYAL VIENNA PLAQUE. Painted with Cupid and Psyche in a landscape. Diam. 9 in. Handsome gilt frame and shadow box.

92. OLD CANTON HOT WATER PLATE. Decorated with detached butterflies and blossoms in enamel porcelain. One ear handle chipped.

93. BLUE AND WHITE DRESDEN SALAD DISH, double fluted shell shape, centre handle.

94. ROYAL WORCESTER COMPOTE, blue floral decoration on grey, original stand.

95. LIVERPOOL "MILLENIUM" PLATE, in brown, incised star.

96. BLUE AND WHITE "STATES" PLATE. Mt. Vernon view, with America and Independence holding miniature of Washington.
Fine early piece with Clews' incised mark.

97. BLUE AND WHITE KORO, pierced cover, elephant head handles.

98. WALL VASE OF CARVED WHITE PASTE. Sage admiring waterfall in relief, ovoid shape.
There is a great deal of interest in the Chinese and Japanese porcelain wall vases.

99. SHAPELY VASE OF RICH TURQUOISE BLUE ENAMEL, globular body, long slender neck (repaired). H. 9½ in.

100. SANG-DE-BOEUF VASE OF OLD CHINESE PORCELAIN. Ovoid shape with slender neck. Repaired. H. 9½ in.
A graceful vase of warm color.

101. QUAINT SHAPED BOWL OF CREAMY POTTERY, decorated inside and out with flying birds in many colors. Signed.

102. INVALID'S TEAPOT, with the original pierced pottery stand. An interesting and unusual piece, gayly decorated.

103. OLD POTTERY BUREAU SET, covered jar and two small trays quaint shape and crude decoration. (Jar repaired.) (3)

104. COPELAND PLATE, centre bunch and rim garlands of flowers on a white paste. Diam. 9½ in.

105. OVAL IMARI TRAY with gallery having key-pattern in blue and white. 9½x8 in

106. PAIR OF LARGE SATSUMA VASES, original covers, decorated in a Satsuma pattern of figures. H. 16 in.
This and the following form a desirable garniture of three pieces.

107. SATSUMA TRIPOD KORO. Two handles. Original cover. (Knop damaged.)

108. OLD CHINESE BOWL. Encircling landscape in a fine blue on a grey crackle ground. H. 5 in., diam. 9 in.

109. BOTTLE-SHAPE VASE WITH ORIGINAL COVER. Butterflies and flowers in many colors on a celadon ground. H. 12 in.

110. SIX CHARACTER VASE OF WHITE PASTE decorated with group of figures and landscape in enamel colors. H. 14 in.

111. OVOID VASE, white paste with Dragons in carmine, chasing the "Pearl of the Spirit." H. 10 in.

112. OLD CHINESE BOWL. Dogfoo and Botan on a green ground. H. 4½ in., diam. 8½ in.

113. TWO BROWN SETO TEA JARS, ivory covers.

114. BLUE AND WHITE GINGER JAR. Teakwood cover and stand. Conventional Lotus and leaves with waves in a fine blue on clear white paste. H. 8 in.

A good piece in both shape and color.

115. WELLER JAR VASE. Warm reddish brown ware with blackberry, leaf and spray under glaze decoration. H. 13 in.

116. MALACHITE VASE. Spanish type, four handles. H. 10 in.

117. POTTERY VASE resembling Doulton ware, brown with encircling French blue Flowers and garlands. Incised stamp. H. 8 in.

118. "MEXICAN MONKEY" BOTTLE SHAPE VASE, brown with floral decoration in dull blue. Stamped "Felix Galivan." H. 11 in.

119. TWO BROWN SETO TEA JARS, ivory covers.

BROCADES.

120. KINRAN ALTAR COVER, large size. Botan and leaves in silver on an old apricot ground. 32x37 in. An old piece of low tones.

121. NISHIKI KESA, or Priest's Robe of large size. Shutin (fine silk) in a lattice or "web" pattern enclosing conventional blossoms of "shakuyaku" in silver on a faded rose ground. 79x45 in.

A superb piece dating from the Eighteenth Century in soft old tones.

122. ITONISHIKI KESA, or Priest's Robe of large size. Small floral crests in exquisite old pastel shades completely cover the field. The six insets about 5 in. square of splendid orange tone, each enclosing a Buddha in gold threads.

An old piece and an unusually fine one, in low tones.

123. NISHIKI OIII. Chrysanthemum crests in ivory edged with fine gold, floating on waves in two shades of blue tipped with fine gold; all on a salmon pink ground. 63x12½ in.

124. KESA OF SATIN AND EMBROIDERY. Flying storks beautifully embroidered and temple ornaments in vases of flowers in gold and colors on a blue satin ground. 44x81 in.

Brocades—Continued.

125. OLD FRENCH SOUFFLE, or writing case, of French Walnut and red leather, the top panel of Satinwood with bust portrait of Napoleon, and the Arms of France.
Interesting Empire piece.

ORNAMENTS.

Rings, Pendants, Necklaces, Armlets, Brooches, etc.

126. FOB OF GREEN BAVARIAN PASTE.

127. PEASANT'S RING FROM BAVARIA. Chased and engraved.

128. OLD SAXONY NECKLET IN GILT AND ENAMEL, jewelled disks with bead drops, floral ring connections.

129. OLD BAVARIAN SILVER GILT CHATELAINE FOB, triple chain and double fob.

130. PORTRAIT BROOCH OF QUEEN LOUISE. Head, on Saxony porcelain.

131. OLD GERMAN FOB OF CARNELIAN AND "PINCHBECK" GOLD.

132. OLD GARNET NECKLET of uncut beads, with quaint old clasp.

133. TURQUOISE BLUE AND AMBER COLOR BEAD NECKLACE, the former from Kutch, East India and the latter from Japan.

134. TIGER CLAW BROOCH, set with small sapphires and gold.

135. LEMON TOPAZ BROOCH, gold setting.

136. OVAL WHITE TOPAZ, cut and facetted. 1⅜ and 1¾ in.

137. PENDANT OF TINY IVORY MINIATURE SET IN PASTE, old hand-made chain.

138. NORWEGIAN SILVER BUCKLE, chased and engraved.

139. SILVER CROSS AS A PENDANT, from a Spanish Model.

140. OLD SPANISH SILVER AND PASTE RING in a marquise setting.

141. OLD SPANISH PASTE PENDANT, sun, crescent and pearl shaped drop on a neck-chain.

142. OLD SPANISH RING OF SILVER AND ROSE SETTING OF PASTE.

143. OLD SPANISH BROOCH, set with paste of unique cutting.

144. OLD BOOK CLASPS OF HAND WROUGHT NUREMBERG SILVER.

Could be easily adjusted to a volume containing an illuminated ms. or other early piece.

145. PAIR OF OLD ENGLISH GOLD "HOOP" EAR-RINGS.

146. OLD ENGLISH SMALL SEAL, the earnelian engraved "Esther J."

147. OLD ENGLISH RING, with Chrysolite setting.

148. EARLY ENGLISH LETTER SEAL, agate handle, set with a topaz.

149. OLD ENGLISH SILVER LONG NECK CHAIN "plaited links" and wateh-holder.

150. ENGLISH MOURNING RING, old paste setting.

151. TOPAZ AND PEARL RING. Old English, with cireular setting.

152. OLD ENGLISH ENGRAVED GOLD RING.

153. PENDANT AND DROP OF TURQUOISE MATRIX, on a gilded German silver fine neek ehain.

154. MAN'S CARNELIAN AND GOLD RING.

155. PENDANT WITH FOUR MOSS AGATE DROPS, and old gilt link chain.

156. OLD HUNGARIAN SILVER AND JEWELLED CLOAK CLASP.

157. HUNGARIAN BROOCH, set with knobs of blue enamel, and pendant.

158. SEED TURQUOISE AND PEARL RING set in gold, from Hungary.

159. TWELVE HUNGARIAN DROP BUTTONS of earnelian, with floral inlays.

160. TWELVE DISC COPPER BUTTONS FROM SAXONY. Said to be nearly a hundred years old.

161. BAVARIAN SILVER GILT BAPTISMAL AMULET. Central medallion surrounded by piereed shields as leaves.

162. PENDANT OF VERISITE, art nouveau setting and fine silver neeklet.

163. MAN'S RING OF MAZARINE BLUE ENAMEL. (Crack) and gold.

164. MAN'S RING with Abalone pearl in pierced silver setting.

165. FRENCH GILT BRACELET, with trefoil setting.

166. OLD FRENCH BOUQUET HOLDER, gilt and ivory, with chains and pin.

167. FRENCH ENAMEL NECK CHAIN, silver gilt, with four oval enamel figure pendants.

168. CHATELAINE OF FRENCH CUT STEEL, Empire period.

169. SILVER GILT PENDANT SET WITH WHITE TOPAZ and "plaited" chain necklet.

170. OLD FRENCH ENAMEL PENDANT on a gilt necklet chain.

171. EGYPTIAN AMULET OF CARNELIAN mounted as a fob.

172. ANTIQUE EGYPTIAN NECKLACE OF TURQUOISE BLUE BEADS.
A very interesting early piece.

173. EGYPTIAN BEAD NECKLACE, with blue pendants and bead scallops.

174. QUAINT OVAL BROOCH OF OLD VENETIAN GLASS.

175. ORIENTAL LONG DROP PENDANT, painted with Indian Temples on ivory.

176. BROOCH OF RUSSIAN MALACHITE, oval, gilt setting.

177. GOLD RING WITH DIAMOND SHAPE SETTING OF ANCIENT PHOENICIAN GLASS.

178. NECKLET WITH PENDANTS OF AN EGYPTIAN ADDER HEAD and four Etruscan drops.

179. CAMEO BROOCH, Italian carving, bronze gilt mount.

180. CAMEO BROOCH, classical head in profile, old chased and engraved setting.

181. OLD NORMAN CLOAK CLASP, in fine silver.

182. ANOTHER SIMILAR, and a little smaller.

183. MAN'S RING WITH LONG OVAL SETTING OF LAPIS LAZULI.

184. MAN'S RING OF RED CARNELIAN, squared octagonal setting.

185. BROOCH OF CHRYSOPHRASE, pearls and enamel, diamond shape.

186. PINK TOPAZ BROOCH IN PIERCED GILT SETTING, irregular oval.

187. ITALIAN GOLD RING, with marquise setting of old paste.

188. TWO ITALIAN CAMEOS, classical heads in profile. (2)

189. ITALIAN CAMEO BROOCH, classical profile head.

190. GENOESE DAISY NECKLET, silver gilt with six daisy pendants.

191. OLD SILVER GILT FLORENTINE NECK CHAIN.

192. PAIR OF SLEEVE BUTTONS OF OLD VENETIAN MOSAIC.

193. TWO ITALIAN CAMEOS, white and amber color. (2)

194. ITALIAN PAINTED AMULET, set as a pendant in silver.

195. BROOCH OF FLORENTINE MOSAIC, butterfly in color.

196. THREE OLD VENETIAN SEALS: "dove," "flower" and "wafer" seal. (3)

JAPANESE COLOR PRINTS.

197. BLACK AND GREY PRINT. Crossing a footbridge. Misty day. Fine shadings in grey.

HARUNOBU.

198. LADIES AT THEIR HOUSEHOLD DUTIES. One seated over a brazier, holding a kitten. Small print and fine, but damaged. Mounted.

HIDEMARO.

199. TWO BEAUTIES CONVERSING. Half length. Fine toned print, mounted.

HIROSHIGE (1796-1858).

200. STUDY OF WAVES. (Dated about 1850.)

201. FUJIYAMA across the Bay from Yenoshima. (Date, 1853.)

202. SAILING BOATS. Half-block.

203. TOKAIDO ROAD. Hizaka, mountain road, with travellers under the pine trees.

204. "TOKAIDO VIEW" of Maisaka, boats and travellers.

205. BRIDGE AT OKASAKI, on the Tokaido Road, many people crossing.
These bridges are fast disappearing in Japan.

206. TAKEI RIVER, bridge people passing and fording the river.

207. TWO SMALL PRINTS by Hiroshige. Waterfall; temple grounds with pine trees. (2)

208. BOATS AT KUANA CASTLE. A fine example from Hiroshige's best series of prints. Lovely gradation of color.

209. SMALL PRINT. Snow-fall on the mountains.

210. TWO SMALL PRINTS: Spring mist, blossom time; view of Mt. Fuji. (2)

211. TALE OF THE 47 RONINS. Fight at the Inn.

212. SNOW VIEW. Rare early impression.

213. HORSES FEEDING IN A RICE FIELD. From the "Yedo Meisho."

214. TWO GIRLS ON THE SHORE.

215. CAVES AT YENOSHIMA. GREY HILLS AND BLUE WATER. Landscape. (2)

216. TWO OF THE HALF BLOCK PRINTS. (2)

217. SAMURAI AND LADY and another from the series. (2)

218. LADY CALLING TO HER LOVER. She is seated on a verandah on the shore; he is on horseback on the road below.

219. RAVINE AND WATER FALL. Travellers viewing.

220. WATERFALL OVER THE ROAD; Cave and Travellers. (2)

221. LADIES ON A FERRY. Distant Fuji; Tea House and Summer Picnic. (2)

222. VILLAGE ON THE SHORE, Twilight; Tea House, Ox-carts passing. (2)

223. PEASANTS AT WORK. Interesting print, good coloring.

224. WORKMEN RESTING UNDER A GREAT TREE.

225. MOUNTAIN SHRINES, and pink clouds.

226. TEA HOUSE WITH TRAVELLERS. Note the symbols used by the Aztecs in the great blue crests.

227. FISHERWOMAN with basket of fish on the shore.

228. TWO LADIES BOATING. By Hiroshige II. Sheet of a triptych.

229. NIGHT SCENE. With traveller. By the same.

230. HOKUSAI'S FAMOUS SET OF PRINTS RELATING TO NICHIREN (OR KOSO), Founder of the Buddhist Sect.

(a) BIRTH OF NICHIREN. The "Sun Lotus." Presided over by the Sun God the new born baby is being dipped into a tub.

This and the following 19 prints in black and white are from the excessively rare Hokusai series relating to Buddha.

(b) NICHIREN ATTACKED BY A SHOGUN OF KAMAKURA. The sword broke in twain as it touched his neck, and at the same instant a flash of heavenly lightning destroyed Kamakura's Palace.

(c) NICHIREN LEAVING FOR HIYEI MOUNTAIN, after his persecution.

(d) NICHIREN EXILED BY TOKIYORI. Showing the boat in the midst of a fearful storm, allayed by Nichiren. Full of the spirit which characterizes Hokusai's "Great Wave."

(e) SHICHIMEN, the Goddess who tempted Nichiren in the form of a Snake, coming out of the Lake.

(f) NICHIREN SUMMONING THE SNAKE GODDESS. He is attended by two Priests and the Goddess coils and curves about the whole scene on a black background.

(g) NICHIREN ON MT. MINOBU teaching the people not to be afraid of the "Snake Goddess" whom he has summoned.

(h) NICHIREN PERFORMING MIRACLES. He causes lotus plants and blossoms to spring up in mid-ocean. Small print.

(i) NICHIREN IN A STORM OF POURING RAIN. With two attendants he is watching "devil fire". Very fine small Hokusai "Rain print."

(j) GODDESS GONTO AS A BEAUTIFUL WOMAN ON THE CLOUDS. A very beautiful and unusual half block in black and white.

(k) "TANI NO SOAN." Brigands burning the Church and fighting. The high Priest has retired into a Cave. A print of great action.

(l) NICHIREN PRAYING FOR RAIN. A furious storm is pictured with Nichiren protected by an umbrella by a follower.

(m) "ISAWA NO UGAI TOKUDO." Priests finding the skeleton in a cavern.

(n) MT. FUJI WITH NICHIREN LEAVING A TABLET in a cave. This cave was later called Kyogadake.

A splendid Fuji, partly veiled in clouds, the priests have struggled to the bare slopes far up its rugged side.

(o) THE GODDESS DESCENDING, as a woman. She rides an enormous mythological animal who is plunging through the night.

(p) SHIGE UMEGIKU EXPLAINING THE TEACHINGS OF BUDDHA. A print full of rich blacks, emphasized by the vertical lines, and the symphonic margin with the coiling snake-goddess.

(q) BUDDHA'S PROPHECY IN REGARD TO CHINA. Moko's messengers killed by the Shogun.

Buddha's persistent prophecy of the Chinese invasion made him very unpopular. The "nine messengers" salaaming before the Shogun, his soldiers coming.

(r) CHINA'S 350 BOATS DESTROYED IN A STORM. And one of the best of such prints by Hokusai.

(s) NAMU MIO HO REN GE KIO ("Glory to the Salvation-giving Book of the Law"). Buddhistic invocation.

Very interesting, showing the Thirty Gods worshipping Buddha who is seated in a halo, its rays covering the print.

(t) PRIESTS ADORING TAISEI, who came down in a halo to a Giant Pine Tree.

231. FARMER WASHING POTATOES. Rare print in blue. Note the delicate embossing at the right, under signature.

232. "SHIKA-SHA-SHINKYO" (Great Japanese Poems) series. Reproduction. The literary man turned farmer, in the autumn prepares to store his grain. His wife and son beating clothing for the winter's sewing. Kakemono-ye.

233. THE UMBRELLA FIGHT. From the "47 Ronins."
This has also been attributed to Shunsen.

234. TWO MEN with the head of their enemy. Black and white print. Conch Shell and Fish. Small print.

235. TRAVELLERS FORDING A RIVER. Clear impression, tinted in gray and salmon.

236. TWO SQUARE PRINTS, black and white. (a) Woodchopper, beneath crescent moon. (b) Priest exorcising a dragon that appears in the black smoke above. (2)

Hiroshige (1796-1858)—Continued.

237. A FIGHT ON THE HIGHWAY. A strong black and white. Notable handling of the figures. TRAVELERS ASCENDING MT. FUJI. Late but excellent impression from one of the celebrated 36 Views. (2)

238. TWO COLOR prints after blocks by Hokusai: A bee approaching radish blossoms; a badger seen against the moon. (2)

239. FROM THE MANGWA. A landscape from a hill-side camp. CHILDREN AT VARIOUS GAMES. Interesting details. (2)

240. COLOR PRINT in red grays and greens. Lady on verandah, while beyond the stream is seen a young man in his home.

241. TWO FINE CLEAR BLACK-AND-WHITES: (a) The strong woman lifting a great bell; (b) a fight indoors. (2)

242. TWO ANIMAL PRINTS from the Mangwa: A tiger in a wind-storm, a Chinese lion. (2)

243. SURIMONO BY HOKUSAI. Lady on verandah. A fine example, printed in soft colors, silver and cold. Excellent condition.

244. LANDSCAPE from the Mangwa: the little river, with a boat. Tinted in gray and salmon. A pink-budded cherry bough against the moon. Late but very good impression. (2)

KIYOMITSU.

245. KINTOKI PLAYING THE FLUTE, his bear and monkey dancing.
Well printed, and scarce.

246. KINTOKI WITH FOOD FOR HIS PETS, two black bears, monkey and white rabbit.

KIYONAGA.

Considered the greatest master of the Japanese color-print (1742-1815).

247. FESTAL PROCESSION, showing ten figures, mostly women performing on various musical instruments. A lively and charming print, with pinks and yellows prevailing. Signed.

248. KAKEMONO-YE, showing a girl standing, a rain-blown rice field in the background, and her lover crouching at her feet. Soft old tones, exquisite lines.

KIYONOBU (TORII—about 1710).

249. ANIMALS AS JUGGLERS. Note the bizarre effect of the "long arm" of the Chimpanzee used as a tight rope. Rare, early coloring. Mounted.

250. A BELLE AND HER ATTENDANT. Printed in black, and color applied afterward by hand. Dated by Prof. Fenollosa, 1705. Very rare, early print, characteristic of Kiyonobu's style.

KUNICHIKA.

251. SHIKAN AND SENCHO. Double print, on a black background. Unusual.

252. KATITSU in a blue striped robe, with a book.

253. SAWAMURA, seen at half length. Effective coloring in deep blue with black and crimson lining, in his robe.

254. THE LADY OMATSU, seen at half length.

KUNIHIKO.

255. TWO LONG NARROW PANELS. Flowers, and Bird on a Bamboo stalk. (2)

KUNIMARU.

256 MASASHIO WITH HER KESERU, getting ready to change her robe. A deep black dress on the screen.

KUNISADA (1785-1864).

257. LADY PREPARING TO MOUNT THE STEPS. Large print in fine condition. Date, 1843.

Graceful line and harmonious coloring; her head wound in a rich black katake.

258. LADY ADMIRING A VIEW of Ryogoku across Sumidagawa. She is seated on a verandah under an orange colored lantern.

259. MAID IN A SHORT BLUE DRESS.

260. HIKUSABURO drawing his sword.

261. ACTOR AND ACTRESS in a scene from "Yamanba."

262. THREE MUSICIANS IN BLACK AND PINK under Maple Boughs. Early paper and fine coloring.

263. LADY WITH AWABI SHELLS. Black and pink; MOTHER DRESSING HER SON. (2)

264. SAMURAI'S MUSICAL PARTY. Triptych, mounted.

265. NEW YEAR'S DAY. Diptych. Lover addressing his mistress.

266. ACTOR IN A SCENE. Note the great black wheel.

267. LADIES PICKING MORNING GLORIES; LADY OFFERING TOBACCO-BON. (2)

268. LADY IN A SHORT STRIPED GOWN, black and blue.

269. LADY AND HER LOVER. She wears a gown of velvety black.

270. DOMESTIC SCENE. Interior, interesting small print.

271. LADY AT HER DRESSING. Interesting detail. LADY MAKING A TOY DOLL. (2)

272. A WOMAN IN A STRIPED LAVENDER ROBE kneeling beside a river. Graceful lines, good color.

KUNIYASU (1797-1830).

273. DOUBLE PRINT (two sheets). Presenting a Gift to the Shogun.

274. LADY ADDRESSING HER LOVER. Doves flying and feeding. LADY WEAVING IN AUTUMN. Mounted. (2)

275. MAID WRINGING CLOTH. Striped gown and black obi.

276. YOSHIWARA BELLE IN GAY ATTIRE. She holds an andon to light the letter being read to her.

277. LADY ON A BRIDGE. Interesting half block print.

278. LADY IN PINK RESTING. She is seated by box of rich black lacquer. Mounted.

KUNIYOSHI (1788-1861).

279. LADY STANDING NEAR A TEMPLE. Mulberry gown.

280. HUNTING GRASSHOPPERS. Elaborately gowned lady holding a lantern in one hand and in the other a small cage into which to put the insects when caught. Seal of censors Hama and Ma-Kin, 1852.

281. HUNTING GRASSHOPPERS. Companion picture to foregoing. Lady in elaborate kimona and obi about to catch with her left hand a small green grasshopper on shrub at right. Seals of censors, Hama and Ma-Kin, 1852.

282. LADY IN DEEP BLUE with raised black and yellow umbrella walking on a snowy bridge near the ocean.
Fine print, in fine condition.

283. WOMAN SEATED AT THE WAYSIDE NURSING HER baby, while another woman stands beside her. Excellent color.

284. TWO SOLDIERS PLAYING "GO." Note the flight of ghosts who pass to attack their sleeping superior.

285. GIRL IN A RICHLY EMBROIDERED DRESS on the shore. Fine effect of the rising sun.

MANASOBU.

286. YOSHIIWARA BELLE holding a fan. Worn and backed, but scarce.

OTSU.

287. BLACK AND YELLOW COCK. Original painting. Sm. folio.

RIOKOKU.

288. WRESTLING MATCH. Other wrestlers as onlookers.

SADAHIDE.

289. LADY LIGHTING A GREAT STONE LANTERN.

SHO-UN.

290. RIVER SCENE in a Snowstorm; Two ladies travelling.
Interesting modern print.

SHUCHO.

291. A LADY AND HER LOVER. Refined color and excellent composition. A charming broad-sheet of this rarely shown artist, date 1780.

SHUNKO (d. 1827).

292. WARRIOR on coal-black horse slaying his enemy. A spirited and finely executed print.

293. ACTOR IN BLACK AND YELLOW. Rare Hosso-ye.

SHUNRO (Hokusai's master).

294. RARE HOSSOYE-FORM, showing an actor near a bamboo fence, in the early low tones in which the first blocks were printed.

SHUNSAI.

295. SURIMONO in gold and colors.

SHUNSEN.

296. THREE WOMEN with swords, and baskets. Mounted.
Fine composition, old tones of black checked in mustard is the pattern of their robes.

297. LADY AND CHILD in a flower arrangement. They are watering a small flowering cherry tree.

SHUNSHO.

298. HOSSO-YE OF YELLOW TONE. An actor.

SHUNTEI.

299. TEA-HOUSE, WOMEN SOLICITING TRAVELLERS.
A very interesting and rare print.

SOGAKUDO, the master of bird and flower pieces.

300. BLUEBIRD AMID LARGE BLOSSOMS. A beautiful print.

STENCILS.

301. MAPLE-LEAVES on stream, conventional flower forms, water fowl. (3)

302. EDDIES IN WATER, conventional pattern, tangled vegetation. (3)

303. MAPLE LEAVES on swirling stream, scattered leaves, conventional pattern. (3)

304. TANGLED VEGETATION, star pattern, wave forms. (3)

SUKENOBU (1671-1751).

305. THE APPROACH OF A SUITOR. Black-and-white, 1737. Interesting interior and landscape.

306. LANDSCAPE WITH WOMEN AT WORK in a rice field, a man carrying fagots, and a boy playing the flute. Black-and-white, 1737.

307. INTERESTING OLD BLACK-AND-WHITE. A monk on horseback plunging off the road as a lady goes riding by. 1737.

308. A STREET CROWD before a temple entrance, with four men inside. A fine example of Sukenobu's black-and-white. 1737.

309. GIRLS ARRIVING IN A SHOWER to call upon a lady who is seen beyond the shore, having her hair dressed. A very charming drawing. Black-and-white, 1737.

310. TWO EXCELLENT BLACK-AND-WHITES: Girl and men in street scene; suitor arriving at lady's home, 1737. (2)

311. TWO OLD BLACK-AND-WHITES, by SUKENOBU, 1748, showing girls at home. Very graceful. (2)

TOYOKUNI (1769-1825).

312. TWO LADIES AND TWO GIRLS in a snow-covered park. This is a beautiful print, of refined color and graceful drawing. A really fine example of Utamaro's rival and most famous contemporary.

313. ACTOR WITH SWORD and spear, under a tree. Hossoye form, fine clear impression and color.

314. THREE LADIES TRAVELLING. Soft tones on yellow ground.
A fine print of Toyokuni's best period.

315. LADY ON HORSEBACK, with attendant on foot. Fuji towering beyond.
An equally fine print.

316. DIPTYCH. GEISHAS PLAYING AT WRESTLING.

Four girls who have been emulating the prowess of Wrestlers (seen in the distance) until two of them have been partly disrobed. Rare and interesting print.

317. TRIPTYCH. Three girls under the Night Cherry Tree on the Sumida River.

One of the Toyokuni series of fine quality. The deep blue river and the misty blossoms form a soft background for this picturesque group of girls.

318. THREE LADIES IN A GARDEN, one playing the flute.

Fine early example showing great charm and grace in the grouping, against a yellow-toned background.

319. LADY KNEELING. Sweeping robes of pink and black.

320. THREE LADIES PEEPING THROUGH THE SHOJO. A man in a splendid black robe is just outside.

A print of rare form for Toyokuni and interesting composition.

321. ACTOR ON THE BRIDGE. Grey wash background (unusual).

322. TRIPTYCH. New Year's Reception with five ladies.

323. YOSHIWARA BELLE AT HER DRESSING. Butterfly robe, with pink splashes.

324. HOSSOYE BY TOYOKUNI. Actor in a robe of large crest pattern.

325. STATELY LADY WITH FLOWING HAIR, pink and green gown; LADY HOLDING A LETTER, under pendant willow boughs. (2)

326. ACTOR AND ACTRESS in a scene; Actress with tub, speaking to an actor seated with his pipe.

327. THREE MEN, a print of good tone quality.

328. ACTOR under the Maple Tree; Actor print with bird seal. (2)

329. HOSSO-YE BY TOYOKUNI. Actor.

330. SURIMONO BY TOYOKUNI. Geisha, her dress in silver and colors, a poem in gold on the background.

A very dainty small print.

331. SURIMONO. Warrior's masque, helmet and fan, silver and colors.

332. TRIPTYCH. Samurai and four ladies; LADY OFFERING SAKE. Note the landscape. (2)

333. LADY ESCAPING AT NIGHT; ACTOR ON THE VERANDAH AT NIGHT. (2)

RUSSO-JAPANESE WAR.

334. TRIPTYCH made at the time of the late Russo-Japanese war, showing a Japanese cruiser directing her searchlight at the Russian vessels, one of which is in flames. A scarce print, very decorative, and of historical interest.

UTAMARO (1753-1806).

335. TWO LITTLE MAIDS FROM SCHOOL. Date, 1804. (Date and ascription by Prof. E. F. Fenollosa.) A beautiful example of Utamaro's work at the height of his popularity, and in exceptionally fine condition. A delicate and exquisite color harmony.

336. SPRING. LADIES WITH FISH. From a set of small prints illustrating the Seasons. (Note the unusual disposition of the signature, in lower left-hand corner, reading horizontally, instead of vertically.)

337. A KYLIN in the midst of sea waves. Interesting example of Utamaro's black-and-white work. Unsigned.

338. THE FAMOUS STORY of the boy saved from drowning by breaking the great jar. Beautiful color and lively drawing of the three boys. A rare example.

339. LADY PLAYING BATTLEDORE AND SHUTTLECOCK. Half length. Very fine coloring in her black robe with touch of pink, but time-worn.

340. TWO LOVERS CONVERSING. Soft old tones. Time-worn.

341. LARGE HEAD OF A LADY. She holds a fan. Fine early print but time-worn.

342. PROCESSION CROSSING A BRIDGE. Interesting but time-worn.

343. SUMMER. From a set of small prints illustrating the Seasons. Three ladies wading and gathering reeds.

344. TWO LADIES, with a little girl and doll under a Cherry Tree. Fine print on yellow ground of soft tones.

345. SEGAWA OF MASUBAYA with Takeno and Sasano her two Komuro walking.

VARIOUS ARTISTS.

346. LADY ADJUSTING HER HAIRPINS. Replica of a fine early print.

347. UNSIGNED PRINT. Two tall and slender ladies with a boy near a Temple. The signature (probably Yeizan) is blind.

348. LANDSCAPE, with Fuji seen from the shore, and a scene with two actors. (2)

YEISEN.

349. YEDO MEISHO. Plum Trees in blossom and people admiring, near a tea-house.

Yeisen's landscapes are scarce.

350. LADY LYING DOWN AND THINKING. She holds a book, and lies near a screen.

351. LADY RESTING BEFORE DANCING. She is seated near a Samisen box of splendid black, and little table with lunch.

352. YOSHIWARA BEAUTY ADMIRING A SMALL MODEL OF MT. FUJI.

353. ORIGINAL DRAWING. Head of a lady, red outlines, attributed to Yeisen.

Drawings by Japanese artists for their wood blocks are very scarce. The reverse shows the same head but in black.

YEIZAN.

354. DIPTYCH. Ladies wading gathering Iris blossoms, others on the bridge. Effect of cherry pink and green.

With the coloring for which Yeizan was famous.

355. A MAN, seen at half length. Very fine old print.

356. LADY CLEANING HER FACE. She has just arisen from a green couch. A beautiful black Andon has inscription.

357. MAN AND TWO LADIES ADMIRING CHERRY BLOSSOMS. Fine background.

358. LADIES WADING AND WASHING CLOTH, a little boy also in the water, and other ladies seen in the distance. Charming print.

359. LADY SEATED HOLDING HER KNEES. A pencil in her mouth. An unsually attractive figure piece.

360. TWO LADIES WALKING. A Yeizan of splendid quality and coloring.

361. TWO LADIES SEEN AT HALF LENGTH. Clearly printed.
A fine print, mounted.

362. LADY WITH ATTENDANTS TRAVELLING. She is seated in a Kago carried by her women, one of whom carries an umbrella. Sheet of a triptych.
A two toned print in black and faded pink.

YOSHITORA.

363. A LADY WITH A PIPE. Cherry tree background. An exceptionally fine example of this artist, and in excellent condition.

YOSHITOSHI.

364. DOUBLE PRINT (two sheets). Night scene. The Messenger to the Prince injured in an Accident. Geishas in background.

365. DOUBLE PRINT (two sheets). The Guilty Lovers. Because of their wickedness the plant which they presented to the gods has withered and died.

366. A SERVING WOMAN, bringing in a loaded tray.

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